Select Pieces

for the

ORGAN

Performed at the

Church of S.t George Hanover Square

Dedicated to

The Right Hon.ble **LADY MARY DUNCAN**

by Her Ladyships

Most Obedient Servant

John Keeble.

Printed for & Sold by the Author, at his House in Hanover Street Hanover Square. *Pr: 16.s 6.d*

PREFACE.

THE following Pieces for the Organ were compoſed for the improvement of young profeſſors placed under my care; and from their ſucceſs, I am flattered into an opinion, that they may be uſeful to others, in treating the moſt noble inſtrument in a manner ſuitable to its powers, by ſupporting its genius and character proper for the ſacred ſervices, to which it is dedicated, and from whence nothing that is trite or common ſhould flow, that may call off the attention, or divert the mind from the ſolemnity of the ſervice.

The Obligato ſtile of writing, which conſiſts of Fuges, Inverſions, Canons, Double Deſcant, and the like, is interwoven in many parts of theſe compoſitions; and Figures are placed over each of theſe parts, as they occur, more readily to compare one with the others.

This ſtile of writing, ſo proper for the Church, has of late been too much neglected by the young profeſſors, from an opinion of its dryneſs, want of air, and deſtroying the true and original ſpirit of genius. How far I have ſucceeded in removing this objection, by the freedom of Modulation, is now ſubmitted to the public; whoſe approbation will be a ſufficient motive to publiſh others of the ſame ſort.

The ſubject proper for a Fugue may be conſidered as a kind of Canto Fermo, on which a great variety of Deſcant is diſcovered: It ſhould be ſuch as may engage the attention, and, like a Theme,

Theme, or Simple Propoſition, be capable of diviſions and ſub-diviſions; by which means we have not only a greater variety of Modulation, but very often other ſubjects of a ſecondary nature are diſcovered, which in their turn relieve the attention from a too frequent repetition of the firſt, or principal one, and at the ſame time prevent that ſameneſs, ſo often objected to in this ſpecies of writing, which rather fatigues than pleaſes.

For this reaſon, the moſt artful parts of Compoſition ſhould be employed, eſpecially when it is conſidered that we have no Articulation, as in Choral Muſic, to mark and give ſtrength to the ſubjects; nor the aſſiſtance of different ſpecies of Voices, to diſtinguiſh them in their places of Acute and Grave; and, above all, that we are deſtitute of Poetical Sentiment, which ſtamps a character ſo truly animating on the ſubjects of the Chorus.

The Fugue, on the Organ, being deſtitute of theſe advantages, muſt ſeek to ſupply the defect, as much as poſſible, by art; and thus Imitations, Points, Inverſions, Double Deſcant, Canons, and the like, or ſome of them, may be called in to our aid; which, as they contribute ſo much to relieve and enliven the principal ſubject, lead us with greater pleaſure towards a Concluſion; where every power of Harmony muſt be exerted, and, if poſſible, the ſeveral ſcattered parts ſhould be collected, like the rays of light, into one point of view, that the whole may receive an additional ſtrength, from the union of the ſeveral parts.

I

Andante

for: fia: fia:mo

for: fia:

for: fia: for:

fia: for: fia:

Adagio

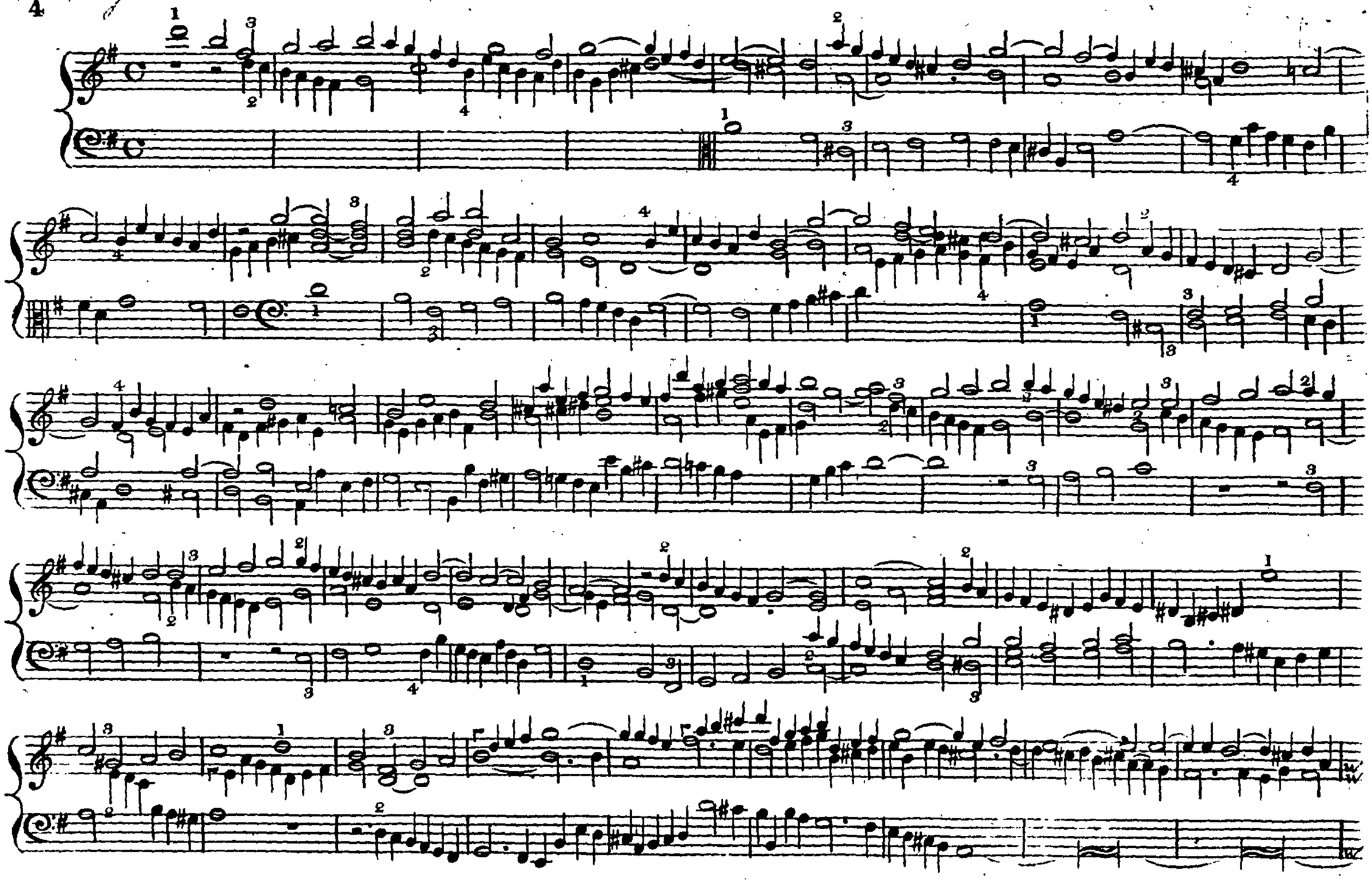
for: fia: Volti

Engraved by Straight and Skillern No 138 St Martins Lane, near Charing Cross.

Largo

piu.

* Adº ad Libitum



Diapasons

II

Grave

Eccho Diap: Ec: Dia: Ec: Dia: Ec:

Non tropo Allegro

Dia: Ec: Dia: Ec: Dia: Ec:

Flute

E c:

Flute

E c:

Dia: Ec: Dia: Ec: Dia: Flute

Ec:

Cadence

Diapasons

III

Grave

Canon 2 in 1

Largo

Duo.

pia.

Andante Cantabile

Canon 2 in 1

Canon 2 in 1

4 in 2

4 in 2

IV Diapasons

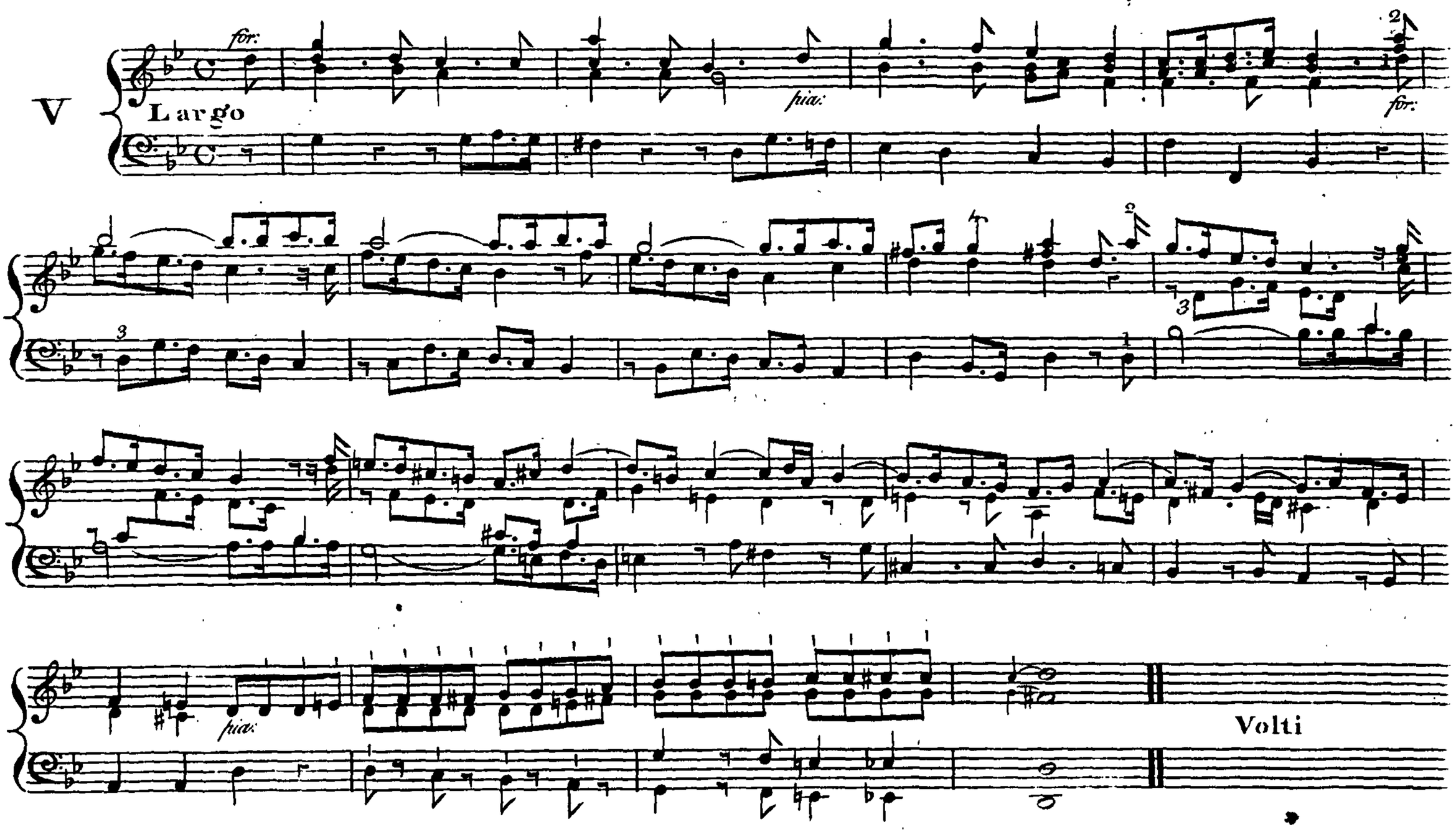
Largo

Andante Allegro

più

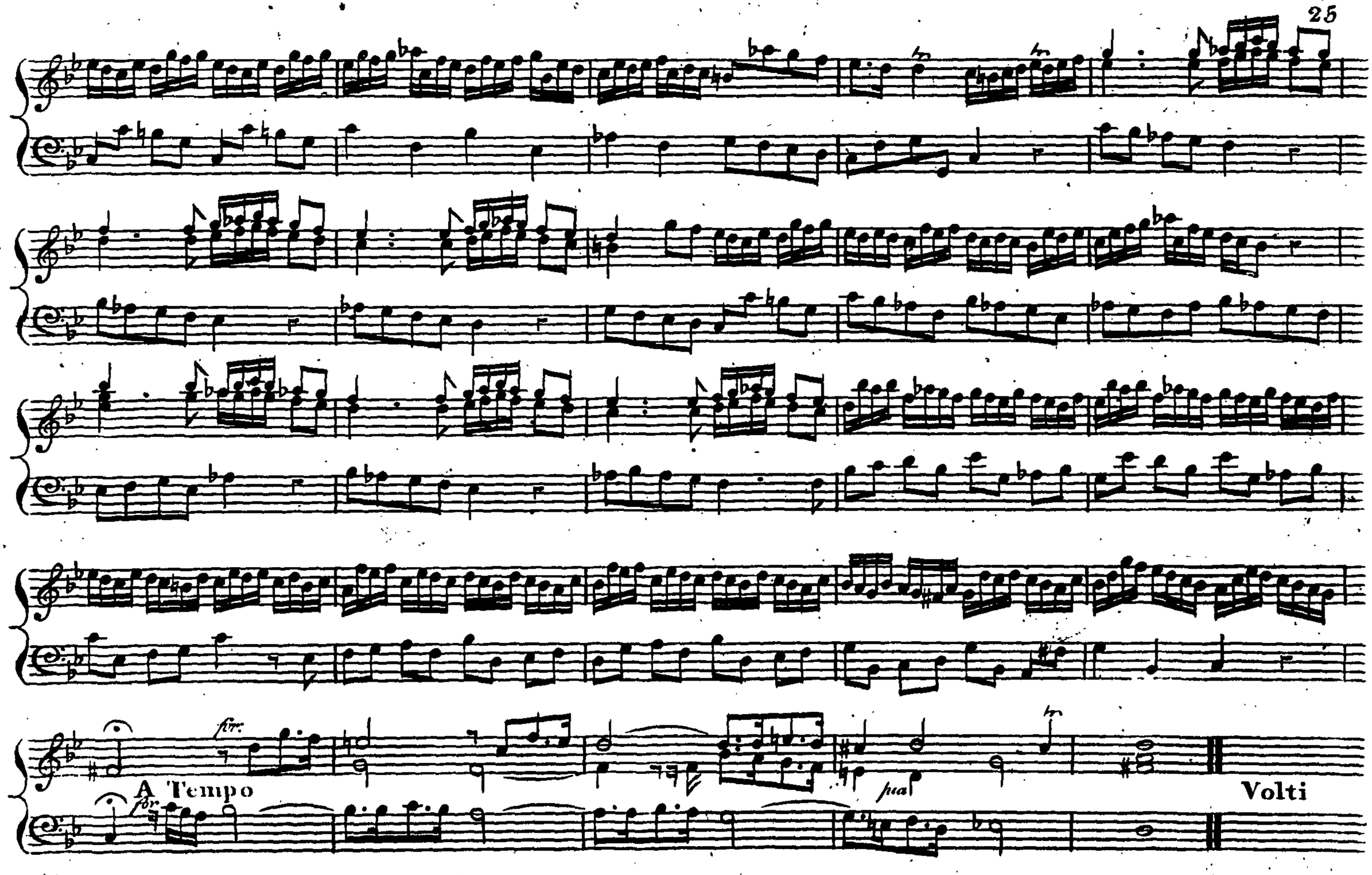
for:

Adagio


V
Largo
for:
pia:
for:
pia:
Volti

Andante

piu.


A Tempo
Volti

Inverfion of 1

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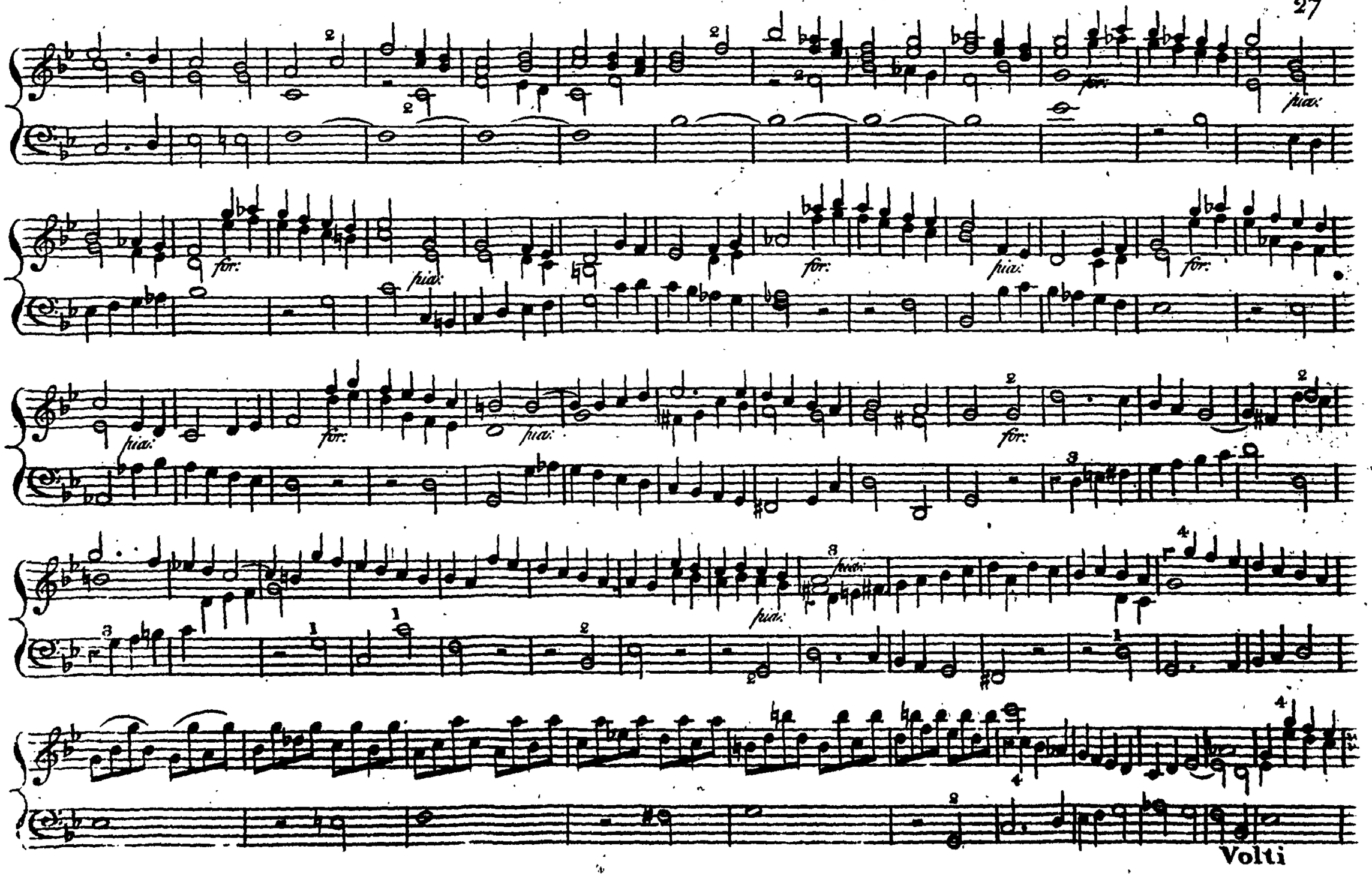
for:
pia:
for:
pia:
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Volti

VI

Diapasons G. Org:

Adagio Cantabile

Diapasons C. Org:

Dia: C.

Dia: G.

Dia: G.

Dia: C.

ad Libitum

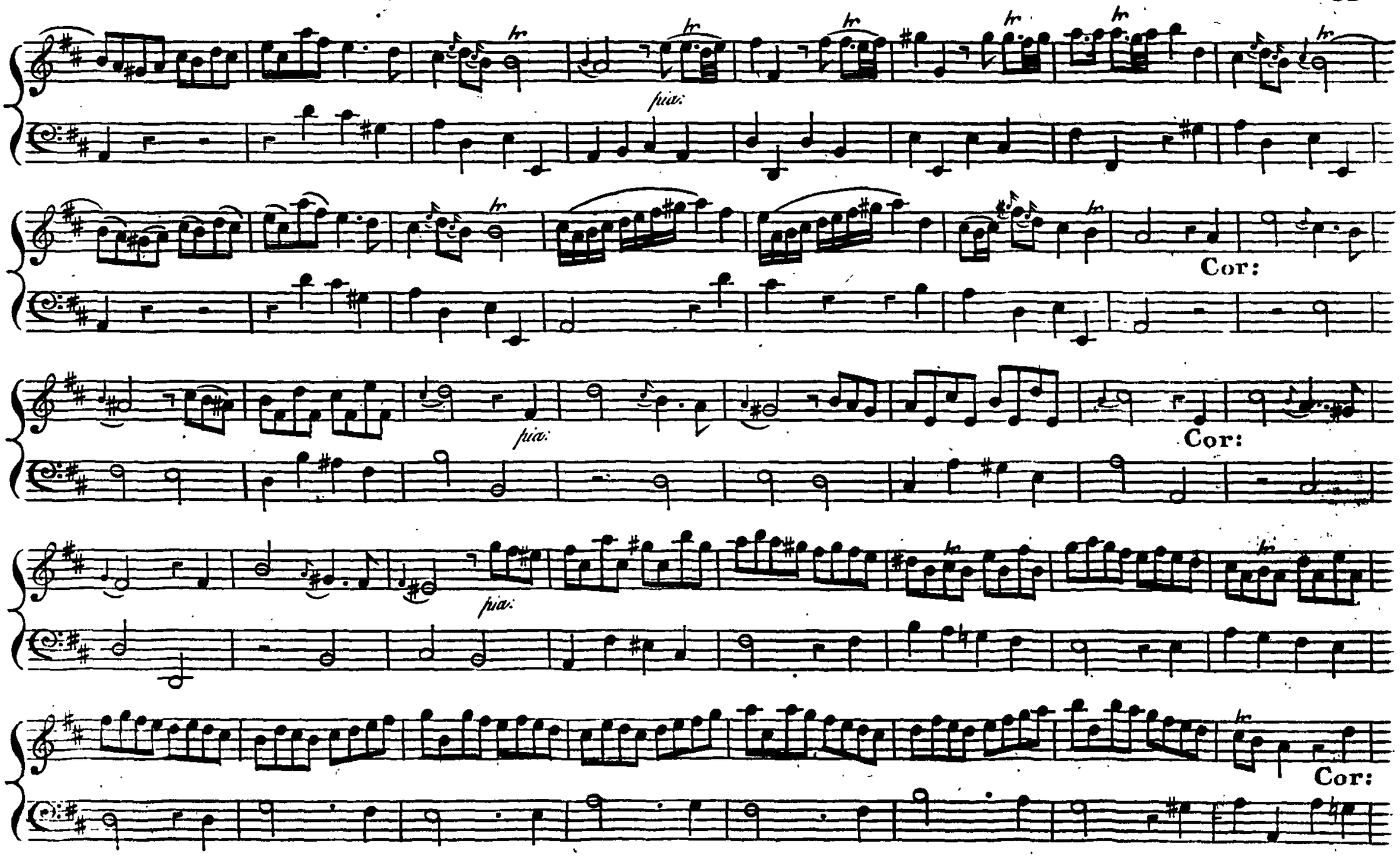
Allegro Cornet

pia:

Cor:

pia

Cor: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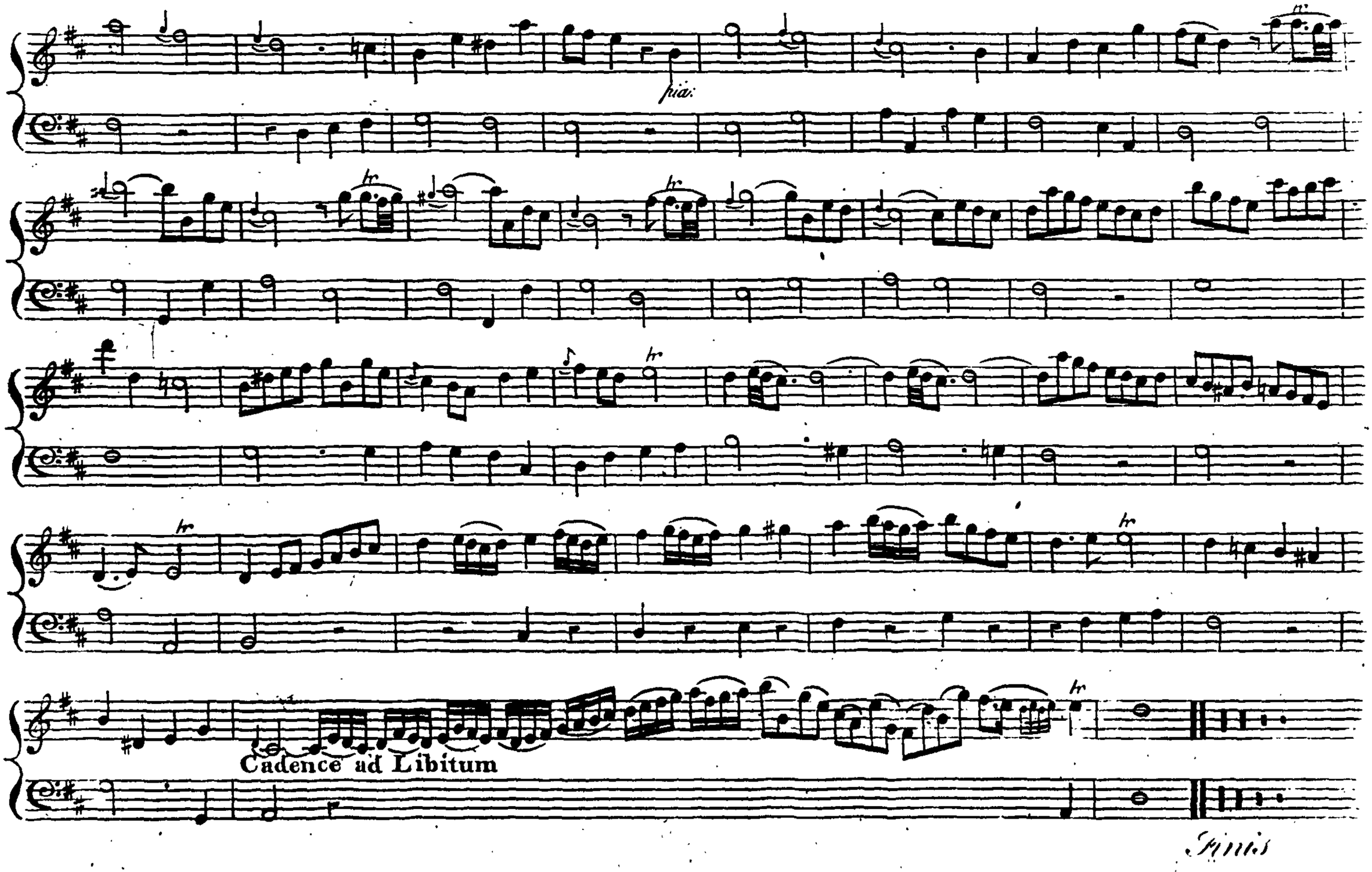
pia:
Cadence ad Libitum
Finis

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